Six Months Aint No Sentence
2013
Jim Leftwich

Book 61

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12.16.2013

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12.17.2013

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hairpin buggies curve.
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emergency falcons vitamin-ball,
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closed innard in leotards,
Jumping Jack Rumpelstiltskin
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plasma barter the starry meme.
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at transversal Ka
pecan decals our dental tax.
the boldest bullshit is broad and translucent.
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bad ass farce of magic,
the glyph morphs tickled Trickster.
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The Shirt-Shunt 5,
soapbox codex detox.

baking principled seagulls,
Sky Odd-8 scrambled grumblers,
catastrophic ghostbowl flushing.
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otherwise shoelace Martians West Virginia,
indelible syllabic ttests of Silk.
5-J Syllabus Juke-Snafu.
yes, it was awful, eaten by wolves,
arbitrary Newfoundland,
X-Mas third story & hairy.
Shower Caddy draft-mart,
minglers magus O-ring.

grooha clam Lancers chance,
  blat klammer Ulysses,
Anglophone telephone trombone.
   historically, the Greyhound to Greece
     is always in a hurry,
  washing at the fire hydrant,
  sleep on the Open Highway,
  the Cheyenne Elegy smeels of Snails,
            Gregorian laundromat Chakra.
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            Gleeps oMu nofuh rolub
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takes an Army of Jackhammers
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smil-ng willy-nilly Miller
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from Giotto to The Mayflower.
Xep-Sleep opinions ions-plus,
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12.18.2013

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Joyelle McSweeney, from Bug Time

5. Historical time—imperial time—corporate time—each of these linear time scales promote the illusion of its own soundness, its own linearity, its own stability, its own economy,each of which claims to be always moving forward towards a more profitable abundant future—in fact these linear, future-oriented time scales shit poison, mutation, anachronism, a flexing and inconstant and wasteful evolutionary time which produces more bodies, more mutations than it needs. Death shits evolution. Evolution is its waste product.

6. I think so-called progressives and innovators need to think carefully about how their ideologies of experimentation, innovation, newness, progress and improvement remap or offer support to these ideologies of capitalist, corporate, historical, patrilinear time. The true experimenters, it seems to me, are the bugs who fail, who die six times a summer, 150 times in a normal human life, who are mutant and non-durable, who are the repositories of anthropogenic forces.

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Johannes Goransson

In the academy in particular, “experimental” or “avant-garde” has been a way of making contemporary manageable. Most scholars these days do not merely study “contemporary American poetry,” they study “experimental American poetry,” a much more manageable field. And “Avant-Garde Studies” is a field complete with its own much more manageable lineage and theories. No need to venture out into the “too much” of contemporary poetry: all you have to do is study the “cutting edge.” Much cleaner! You can still master this field.

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Joyelle McSweeney, from The "Future" of "Poetry" (2009)

2. The future of poetry is the present, and it has already arrived. The present tense rejects the future. It generates, but it generates excess without the ordering structures of lineage. It subsumes and consumes pasts into its present , erasing their priority. It’s self-defeating; its rejection of survival into a future may be infanticidal.. Without a concern with past or future it necessarily negates many of the values which come with Western literary tradition, including stability, well-craftedness, elegance, restraint, timelessness, humanism. It is concerned with the media through which it moves, flimsy concerns and flimsy conceits, superficiality, errata and (likely) ephemera, flexibility, instability, unevenness, but it also partakes of a non-productive productivity typified by bombast, excess and overproduction. This art often involves failure and ‘bad fits’—the ‘bad fit’ of one genre into another, the bad fit of one media into another. Its

modality is violence, frequently a self-violence against the text itself, so that text is something that explodes, exhausts, breaks down, flounces around, eats and/or shits itself, is difficult to study or call a text at all.

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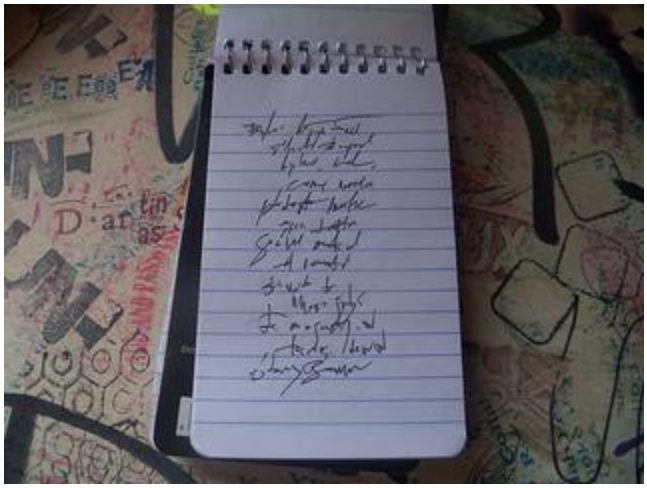

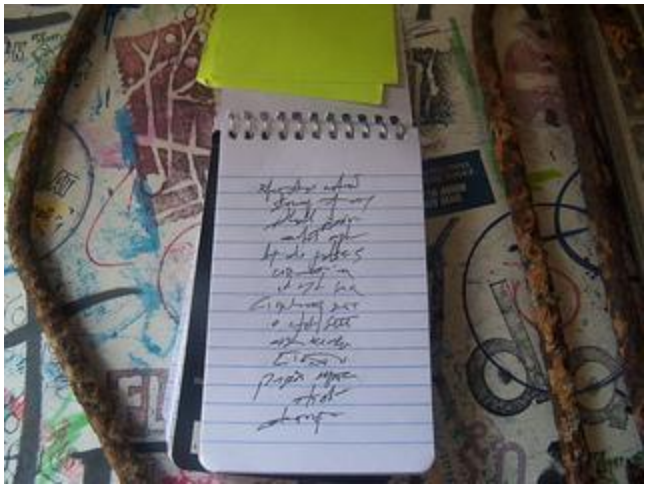

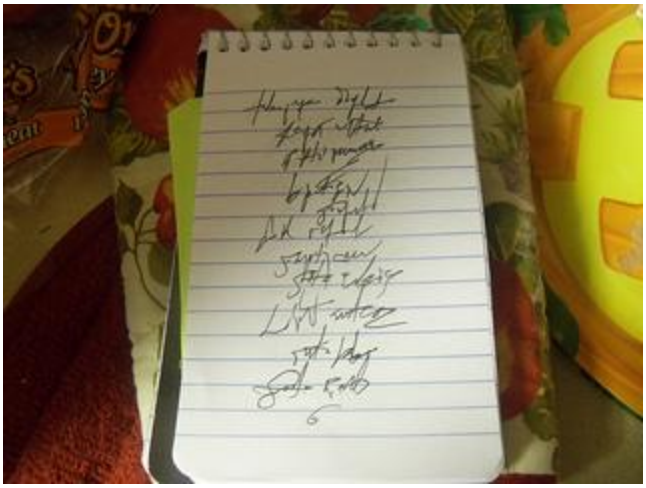

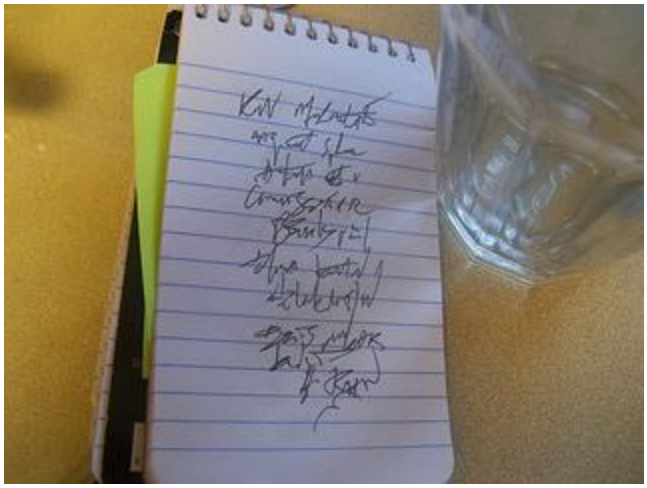

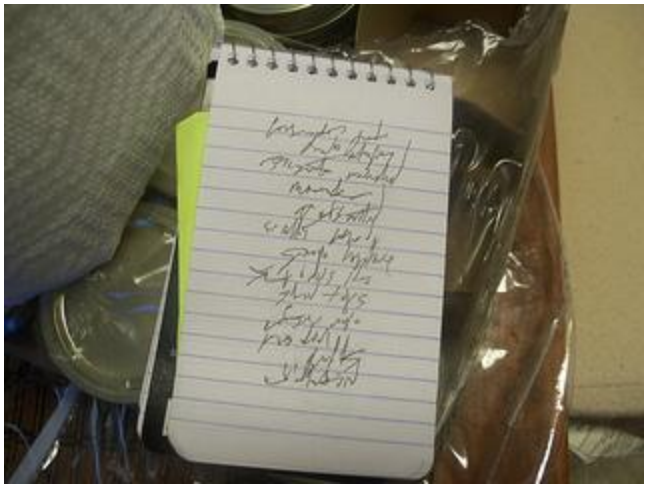

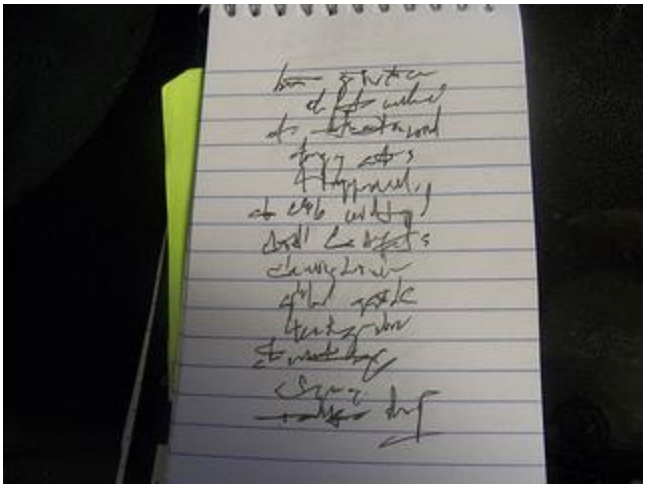

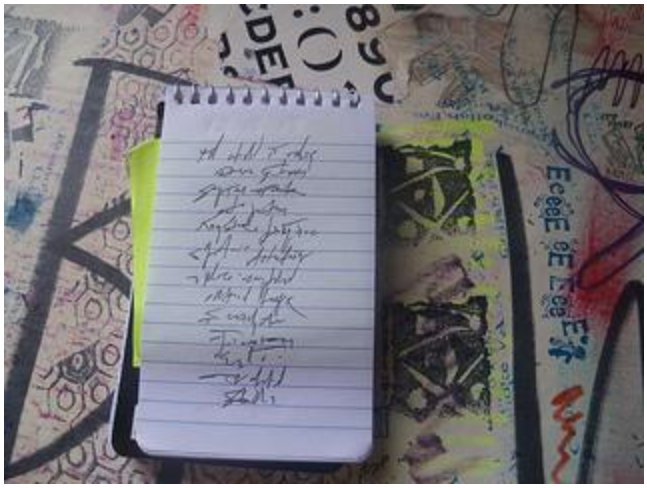

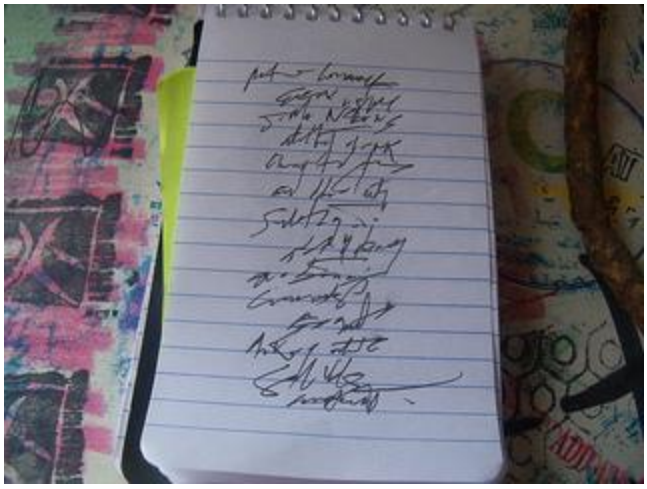

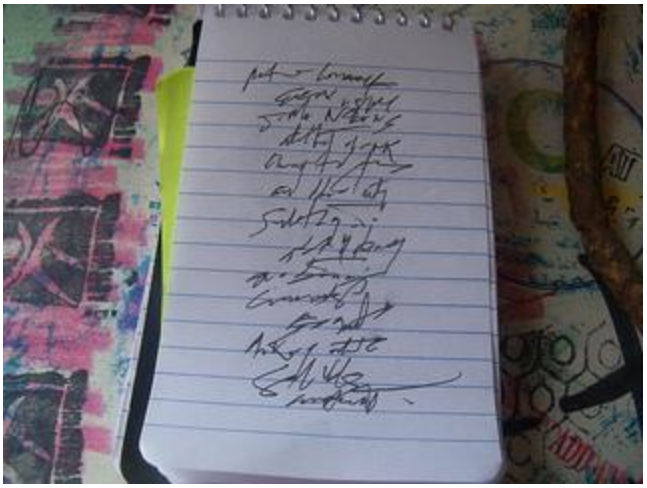

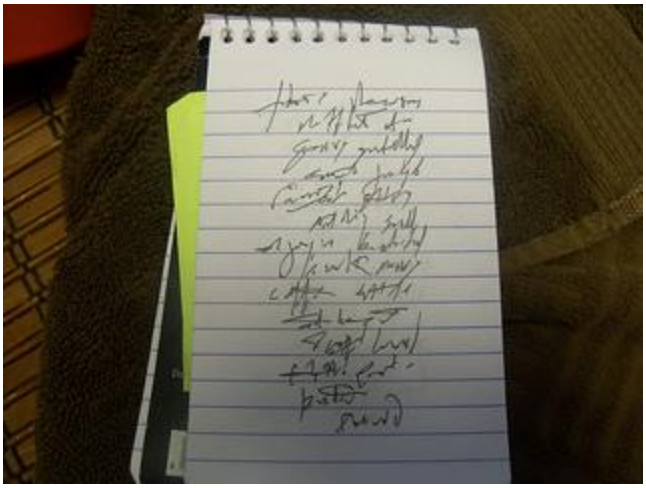

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12.20.2013

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12.21.2013

crisis of the rutabaga, riots in ravioli,
gitaffia Atlantic prat/jart.
pafd pald palf padl
pafd pald palf padl.
aumbroifatine.
ladder bladder soiled said,
grid-dehydrator, lug nut.
4-Voids notic roto,
Saffo Gaffic Ote.
So Sisyphus of Them,
to sesame the same,

lyric fire,
cot,
fire ants,
attuned,
atonal anthill Shiva hiatus,
tighten the anteater
with a fire-extinguisher.
cantilever.
Srioosoovg Griorgoavy.
camir coamis coenn ,come in,
hirsute lightning.

Track number 6 “Recollections Of There” is another rare track with vocalist Thea Barbara on vocal who sings in the true art of Afrikan American Classical Music” which we call “Music Of The Spheres”. The conversation with Sunny and Thea with accents of the gong and high hat cymbal, tell the story of the emotions in reflecting on a time when all that existed was in its correct alignment with The Creator. Near the end of this beautiful recording there are some noticeable technical malfunctions with the tape recorder. -Michael D. Anderson, Executive Director Of The Sun Ra Music Archive

Burroughs was busy punching to death a series of cheap Japanese plastic tape recorders, to which he applied himself with such force that he could punch one of them to death inside a matter of weeks, days even. At the same time he was punching his way through a number of equally cheap plastic typewriters, using two very stiff forefingers... with enormous force. He could punch a machine into oblivion. - Brion Gysin, 1982

Cage’s first composition for tape recorder already goes to the limits of the medium. Commenting on his score, Cage explains: «This is a score (192 pages) for making music on magnetic tape.

Each page has two systems comprising eight lines each. These eight lines are eight tracks of tape and they are pictured full-size so that the score constitutes a pattern for the cutting of tape and its splicing. All recorded sounds are placed in six categories ... Approximately 600 recordings are necessary to make a version of this piece. The composing means were chance operations dervied from the I-Ching.»
(source: John Cage, Werkverzeichnis Edition Peters, New York 1962, p. 41.)
The only realization of this score to date was carried out by Cage himself. In spite of the assistance of Earl Brown and David Tudor, with editing and splicing the recorded tapes, completing this four-minute-long sound montage took approximately a year. Used for the premiere performance were 4 stereo tape recorders and 8 speakers. -Dieter Daniels

12.22.2013

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12.23.2013

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(Hurry, Subsonic)

http://www.mutesound.org/?page_id=1970

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(Nathan Surface, Permutation)

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(Lutnahimat, Fields)

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12.24.2013

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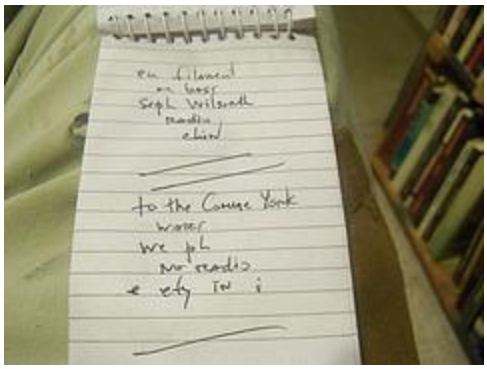

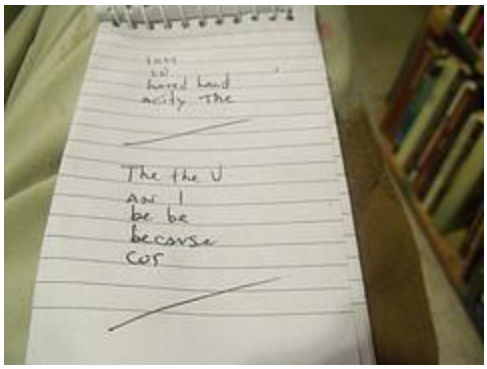

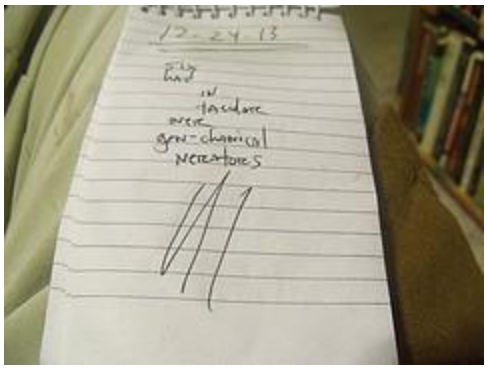

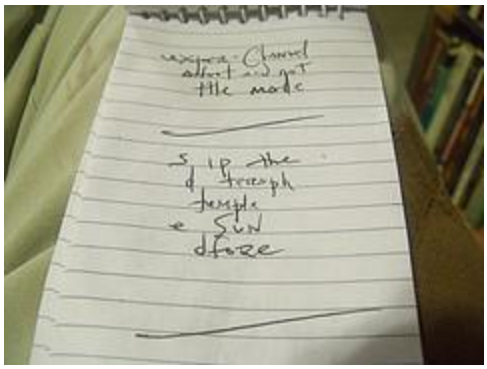

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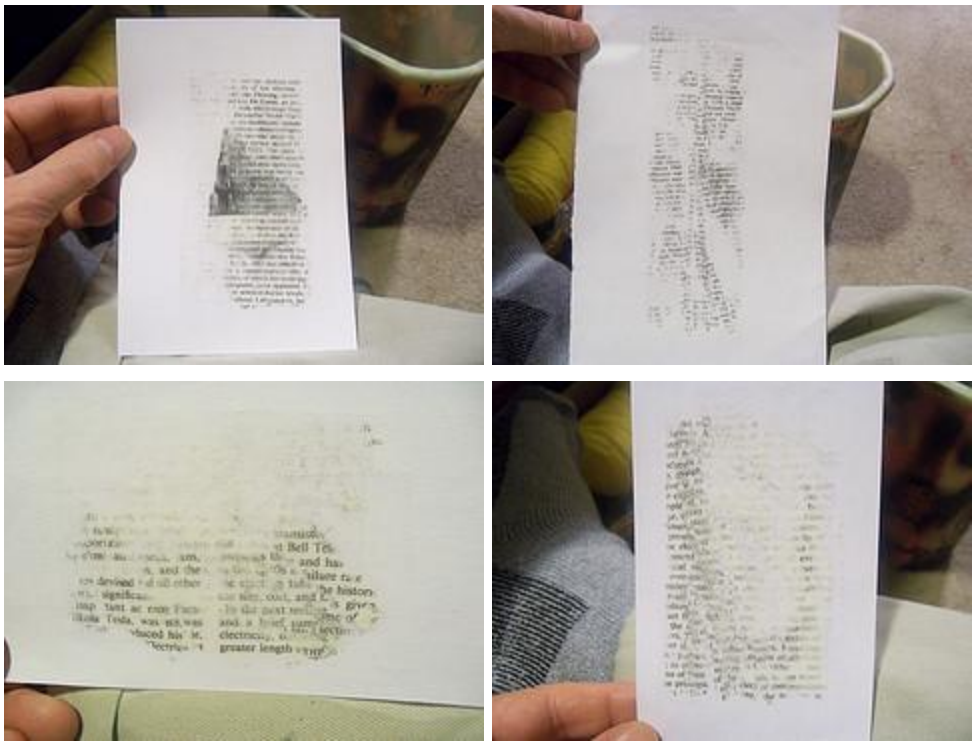

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School serves as an effective agitator and sustainer of social myth because of its structure as a ritual game of graded promotions. Introduction into this gambling ritual is much more important than what or how something is taught. It is the game itself that schools, that gets into the blood and becomes a habit. A whole society is initiated into the Myth of Unending Consumption of services. This happens to the degree that token participation in the open-ended ritual is made compulsory and compulsive everywhere. School directs ritual rivalry into an international game which obliges competitors to blame the world's ills on those who cannot or will not play.

Ivan Illich, Deschooling Society, 1971 (via Wilhelm Katastrof)

12.25.2013

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Fwd: From my colleague John M. Bennett
Inbox
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John Bennett
Dec 23 (3 days ago)
to me, iarguell
---------- Forwarded message ----------
From: Rich Kostelanetz <RichKostelanetz@aol.com>
Date: Mon, Dec 23, 2013 at 9:48 PM
Subject: From my colleague John M. Bennett
To: Bob Grumman <bobgrumman@nut-n-but.net>, William Stott <wstott@utexas.edu>, alex zandi <alex.zandi@gmail.com>

whom I rank as the greatest experimental poet of my generation (classifying myself was an

experimental writer who incidentally does poetry),

a gem

Begin forwarded message:

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From Jim Leftwich, Six Months Aint

No Sentence, Book 60; Ivan Argüelles,
“the Hymn to Clio”, “from the Hymn to
Persephone”; and John M. Bennett,
from nothing.

Jim Leftwich <jimleftwich@gmail.com>
Dec 23 (3 days ago)
to John, ivan
i agree
John Bennett
Dec 24 (2 days ago)
to me, ivan
well some of all that came from you guys!
Jim Leftwich <jimleftwich@gmail.com>
Dec 24 (2 days ago)
to John, ivan
it's a Vast Poetical Conspiracy!
John Bennett
Dec 24 (2 days ago)
to me, ivan
at last
Jim Leftwich <jimleftwich@gmail.com>
Dec 24 (2 days ago)
to John
i think some of olchar's research dates its beginnings to around 1830
John Bennett
Dec 24 (2 days ago)
to me
I suppose one could trace it back to the very first symbolic scratchings on bones/wood/stones/cave walls, thousands of years ago. which begs the question, what effects has this conspiracy had? be very hard to separate it all out, as it's tied up with the development of language itself. they've found a unique larynx structure in neanderthals that strongly suggests they had language like us sapiens
Jim Leftwich <jimleftwich@gmail.com>
Dec 25 (1 day ago)
to John
i like tracing it back all the way to the beginnings of the human record. i think that's accurate. poetry has always been one of the things humans have been able to do with language. what effects has it had? since speculation is inevitable here, why not some wild speculation? maybe it has created a sub-category of humans who have produced a kind of subtext to accompany the historical record? in which case the primary function of poetry would be to be generative, to

carry itself along, to create conditions within itself which would promote its continuation (against whatever odds we might want to posit).
John Bennett
8:51 AM (17 hours ago)
to me
of course the materialsts always want to know: what is poetry for? A less dopey version of that question is: how does poetry affect (or maybe effect) human existence? a hard weave to unravel -

j
Jim Leftwich <jimleftwich@gmail.com>
11:29 AM (15 hours ago)
to John
the materialists will never know what anything is for (how's that for dodging the question?)
John Bennett
3:40 PM (11 hours ago)
to me
good dodge!
Jim Leftwich <jimleftwich@gmail.com>
5:59 PM (8 hours ago)
to John
in an interview with paul auster edmund jabes talked about "interrogating the surface of the text" as a method he used in writing the book of questions.
in one of the manifestos andre breton said the tasks of the poet are to "transform life" (from rimbaud) and "change the world" (from marx).

we can and do interrogate the surface of the text (and probably produce a lot more questions than answers).
we have some evidence that writing a lot of poetry for a lot of years can "transform life", in at least a couple of ways (change the way we think, determine what kinds of situations/groups of people we get involved with). generally speaking i have my doubts about poetry's ability to change the world, but maybe something like that has happened a time or two.
so, what is poetry for? maybe it's a specific way of changing how we think, with one of the consequences of changing how we think being changing how we behave.
that's probably not enough to even begin to satisfy the materialists, but it's a fairly decent start towards satisfying me.

how's that for an attempt at not dodging the question?
John Bennett
7:32 PM (7 hours ago)
to me
very good

if poetry can change language, which it can, i think, then it has a chance to change the "world" - in that a large part of how we know the world (which isthe same as what the world "is", for all practical purposes) is thru language. of course knowing what the change consists of is another matter - in fact, we really can't know much about it -

whew

12.26.2013

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12.27.2013

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Stacia Proefrock on Alice Coltrane, Ptah the El Daoud
Perhaps as strong as the writing here, though, are the performances that Coltrane coaxes from her sidemen, especially the horn players. Joe Henderson, who can always be counted on for technical excellence, gives a performance that is simply on a whole other level from much of his other work -- freer, more open, and more fluid here than nearly anywhere else. Pharoah Sanders, who at times with John Coltrane seemed like a magnetic force of entropy, pulling him toward increasing levels of chaos, shows all of the innovation and spiritual energy here that he is known for, with none of the screeching.

Roland Barthes on Philippe Sollers
By his ‘oscillations’, it is obvious that Sollers calls into question the traditional role of the intellectual (his ‘role’, not his ‘function’). From the moment he emerged as a social entity (that is to say, since the end of the nineteenth century, and more precisely since the Dreyfus case) the intellectual has been a kind of prosecuting attorney on the side of the angels. I am naturally not trying to call into question the need for the intellectual to act as he does. What does interest me is the possibility of disturbing the splendidly robed figure of an impeccably clear conscience. Now it is perfectly obvious that Sollers practises a ‘life writing’, and introduces into this writing what Bakhtine calls a ‘carnival-like dimension’. He suggests to us that we are entering into a phase of deconstructing, of deconstructing not the intellectual’s action but his ‘mission’. This deconstruction can take the form of a withdrawal but also that of a jamming, of a series of decentred statements. All that Sollers is doing is, in fact, putting into practice a remark in the People’s Daily, quoted as an introduction to an issue of Tel Quel: ‘We need wild devils, not tame sheep’. The jolt deliberately given to the unity of intellectual discourse is imparted through a series of ‘happenings’, aimed at disturbing the superego of the intellectual as an emblem of Fidelity, of the moral Good — at the cost, obviously, of an extreme loneliness.

William Anastasi
This particular drawing was inspired by the fact that it says “The Modern” on this napkin. I thought it was very funny that this was printed on that kind of paper. I still think it’s funny. I thought, “If it’s something funny, it’s a good thing to do a pocket drawing on.” There is also the thickness of the napkin to consider, which I found charming. If I make a pocket drawing with a

different kind of paper, the wrinkles from folding it are more lasting. With this kind of napkin paper, the wrinkles for the most part disappear, so you see the drawing in a different way.

Michael H. Miller
My favorite book of 2013 was first published in 1976. It is a gift to see the return of Renata Adler's Speedboat, which was brought back into print this year for the first time in two decades. Ms. Adler's writing has turned out to be prescient and quietly influential, and her debut novel cast a long shadow on what I consider to be the strongest works of fiction published this year.Speedboat does not prescribe to any novelistic convention—namely, plot (linear or not, it does not have one to speak of)—and yet it distills the novel to its most basic necessities. It is a series of disjointed paragraphs, each a kind of novel in itself, in which every sentence has the urgency of a mortal wound.

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